FOR ENTRY FORM, SEE INSIDE OF BACK COVER

1921.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS

OF THE

METROPOLITAN EXAMINATION

(I.) September, 1921.

(II.) December, 1921—January, 1922.

Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.
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1921.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiateship of the Royal Academy of Music.

This Examination is held twice a year, and is open to

MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS AND TEACHERS,

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, **together with the fees** (see page 5 and inside of back cover), must be sent so as to reach the Secretary not later than **June 30th**, for the September Examination, or **October 31st**, for the Christmas Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of a Subject, must pay the full fee in each Subject or branch.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th** in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than July 31st, but Candidates **cannot be transferred** from Christmas to the following September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

5. Candidates for examination in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them at both periods as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. No Candidate under 18 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to the present Syllabus will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

7. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also include the harmonisation of a simple melody. Two and a half hours will be allowed for working this paper.

All Candidates, with the exception of those in Elocution, will be required to undergo a simple *vivâ voce* examination on Aural Tests, further details of which, including specimen questions, will be found on pages 6 and 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 10), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 14 and 17).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see page 23).

Candidates in Elocution must work the paper specified on page 26.

Candidates claiming exemption from the Theory papers must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

8. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10.30 a.m. and at 2.30 p.m. The papers on the Physiology of

the Voice, Pianoforte Accompaniment, Aural Training, and Elocution must be worked on a day previous to the practical examination. (See pages 23, 25 and 26.) Provided the necessary accommodation is available Candidates may attend either the morning *or* afternoon period, it not being necessary to write notifying which period they select.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

9. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only, on payment of a fee of one guinea for each paper.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

10. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

11. In Pianoforte, Organ, and Orchestral Instruments, no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 28.

12. Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC.** They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch for which the Diploma is granted.

The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

13. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks will be supplied without payment. **Marks cannot be sent until about a month after completion of the examination.**

14. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

15. **Vivâ Voce Examination on Aural Tests.**—Specimens of the questions which will be asked in this examination are given below. The marks allotted will be included in the general aggregate of marks in the Rudiments of Music paper, a maximum of 24 being allotted to Aural Tests, and 100 to Rudiments of Music and Harmony. Marks required to pass, 93.

Specimen Questions.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

Candidates will be required :—

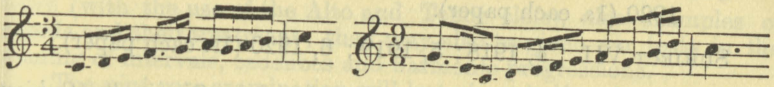
1.—To recognise major and minor triads and their inversions. (The names of the notes are not necessary.)

2.—To hum, sing, or play, the middle note of major or minor triads and their inversions.

(The notes of the chords of tests 1 and 2 will be played simultaneously and in close position, by the Examiner.)

3.—To hum, sing, or play, from memory a phrase of not more than eight notes, such as

4.—To sing, play, or tap, rhythmical passages, such as



5.—To name perfect, plagal, interrupted, and imperfect cadences in a short piece played by the Examiner.

16. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 26 (September), 27 and 28 (Christmas), 1913; 29 and 30 (September), 31 and 32 (Christmas), 1914; 33 and 34 (September), 35 and 36 (Christmas), 1915; 37, 38, and 39 (September), 40, 41, and 42 (Christmas), 1916; 55, 56, and 57 (September), 58 and 59 (Christmas), 1919; 61, 62 and 63 (September), 64, 65, and 66 (Christmas), 1920.

ELEMENTS PAPERS for Vocalists (Performers):—

Nos. v^2, v^3 (1909), v^4, v^5 (1910), v^6 (1911), v^{17}, v^{18} (1918), v^{19}, v^{20} (1919), v^{21}, v^{22} (1920).

FORM AND TEACHING (for Pianoforte Teachers):—

G^1, G^2, and G^3 (September), H^1, H^2, and H^3 (Christmas), 1916; I^1, I^2, and I^3 (September), 1917; K^1, K^2, and K^3 (September), 1918; M^1, M^2, and M^3 (September), N^1, N^2, and N^3 (Christmas), 1919; O^1, O^2, and O^3 (September), P^1, P^2, and P^3 (Christmas), 1920.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

E (1907). H (1910). I (1911). J (1912). K (1913). L (1914). M (1915). N (1916). O (September, 1920).

Tests in Score Reading.

Nos. 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915), 10 (1916), 11 (September, 1920).

ELOCUTION:—

5 (September), 6 (Christmas), 1918; 7 (September), 8 (Christmas), 1919; 9 (September), 10 (Christmas), 1920.

ALSO

SUBJECT I. The Examination Papers of 1915, 1918, 1919, and 1920 (1*s.* each paper).

SUBJECT II. Diatonic and Chromatic Studies for Vocalists (Class C), price 1*s.*

SUBJECTS VI. and VI*a*. 1911, 1912, 1914, 1915, 1917, 1918, and 1920 (1*s*. each paper).

SUBJECT VII. 4, 1918; 5, 1919; 6, 1920 (1*s*. each paper).

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.), are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

*HARMONY, COUNTERPOINT, AND COMPOSITION. (Subject I.)

Examiners.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class 1.—COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Eighth Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open

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* *Entries in this subject will be accepted only for the Christmas period.*

score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	24
Figured Bass or Exercises	24
Modulation or Ear Tests	28
General Questions	24
Total	200

150 marks required to pass.

Candidates who have passed in the paper work but failed in the *vivâ voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

Examiners in 1921.—HENRY BEAUCHAMP, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; EDWARD ILES, Hon. R.A.M.; FREDERICK KEEL, A.R.A.M.; FREDERIC KING, Hon. R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; SELINA PITT SOPER, A.R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on :—

1.—Breathing—registers—classification and compass of voices.

2.—Technical Studies best adapted to ensure sustained power flexibility and correctness of attack and intonation.

3.—The meaning of tone-colour in the voice—its cause and effect.

4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.

5.—The principal attributes of beauty of vocal tone, and how to acquire them.

6.—Distinct and correct pronunciation, and diction in singing.

7.—The characteristics and interpretation of Recitatives of various periods.

SINGING. (SUBJECT II.)—*Continued.*

8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing: a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 11 and 12.

To sing a piece at sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
Oral Examination.—Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher	20
Total	200

Marks required to pass, 150.

SINGING. (SUBJECT II.)—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1*s*.).

To prepare ***all*** the pieces in their respective lists, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

AIR, "Let the bright Seraphim" ("Samson") (Novello) ... ... *Handel*
RECIT. AND AIR, "Softly sighs" ("Der Freischütz") (Ashdown)... ... *Weber*
*SONG, "Bonfires," in E flat (Boosey)... ... ... *Hamilton Harty*

LIGHT SOPRANO.

RECIT. AIR { "Ne' trionfi d'Alessandro" ("Alexander, at thy triumph") "Lusinghe più care" ("With loving caresses") (Alessandro) in G... ... ... *Handel* (No. 22, Standard Songs) (Ascherberg, Hopwood & Crew).
*SONG, "In Spring-time," in A (Stainer & Bell) ... ... *Schubert*
SONG, "Orpheus with his lute," in F (Four Old English Songs, No. 1) (Boosey) ... ... *Eric Coates*

MEZZO-SOPRANO.

RECIT. AIRETTA CANZONETTA { "Ditemi ! buona gente" ("Tell me, I pray, good people") "Da quel dì" ("From the day") "Fanciulle che il core" ("Fair maidens, whose tender hearts") (Dinorah) ... ... *Meyerbeer*
(Standard Operatic Songs and Arias, No. 23) (Ascherberg, Hopwood & Crew).
SONG, "Mantle of blue," Low voice (Winthrop Rogers) ... ... *Frank Bridge*
*SONG, "Black Roses," in C (J. & W. Chester) ... ... *Jean Sibelius*

CONTRALTO.

AIR, "Lord, what Thou wilt shall be my pleasure"... ... ... *J. S. Bach*
(No. 54, Songs and Airs by J. S. Bach) (Augener).
RECIT. AND AIR, "Che farò" ("Thou art gone, alas, for ever") in B flat ("Orpheus") (Novello) ... ... *Gluck*
*SONG, "Dirge in woods" (English Lyrics, Eighth Set) (Novello) ... *Parry*

SINGING. (SUBJECT II.)—*Continued.*

TENOR.

ARIA, "Il mio tesoro" ("Unto my lov'd one's dwelling") ("Don Giovanni") *Mozart*
(Standard Operatic Songs and Arias, No. 50) (Ascherberg, Hopwood & Crew).

RECIT. { "O loss of sight!" } ("Samson") (Novello) ... ... *Handel*
*AIR { "Total eclipse!" }

SONG, "To daisies," in D flat (Boosey)... ... ... *Roger Quilter*

BARITONE.

RECIT. { "The walls are levell'd" } ("Joshua") (Novello) ... ... *Handel*
AIR { "See, the raging flames arise" }

SONG, "When the King went forth to war," in A (J. & W. Chester) *Th. Koeneman*

*SONG, "Bonnie Jeannie Gordon" (J. Williams) ... ... *A. C. Mackenzie*

BASS.

RECIT. { "Be comforted" } ("Judas Maccabæus") (Novello) *Handel*
AIR { "The Lord worketh wonders" }

*SONG, "Come away, death," in C minor (Three Shakespeare Songs)
(Boosey) ... ... *Roger Quilter*

SONG, "The Pibroch" (Songs of a Roving Celt, No. 1), Low voice
(Enoch) ... ... *Charles V. Stanford*

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression...	8
12. Conception of the General Character of the Pieces... ...	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities as a Performer	20
Total	200

Marks required to pass, 150.

PIANOFORTE. (Subject III.)

The Boards will be constituted from the following:—CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; VICTOR BOOTH, A.R.A.M.; AMBROSE COVIELLO, A.R.A.M.; HAROLD CRAXTON; W. J. KIPPS, A.R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; DORA MATTHAY, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; HEDWIG MCEWEN, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; CLAUDE POLLARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

PIANOFORTE. (SUBJECT III.)—*Continued.*

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred) of their own selection from each of the three lists on pages 15 and 16 (three pieces in all).

To play at sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(*a*) Major and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(*b*) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(*c*) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(*d*) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

PIANOFORTE. (SUBJECT III.)—*Continued.*

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on the laws of Touch, including the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys, and on the application of these laws in interpretation.

Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 28.

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists.* The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests and the paper on Rudiments and Harmony only. A higher standard of excellence in performance is required than in the case of teachers. **No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.**

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading

PIANOFORTE. (SUBJECT III.)—*Continued.*

test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

LIST A.

PRELUDE and FUGUE in G minor, No. 16, Book I., from 48 Preludes and Fugues ... ... *J. S. Bach*
*PRELUDE and FUGUE in F sharp minor, No. 14, Book I., from 48 Preludes and Fugues ... ... *J. S. Bach*
PRELUDE and FUGUE in C minor, Book II., No. 2, from 48 Preludes and Fugues ... ... *J. S. Bach*
*PRELUDE and FUGUE in C sharp minor, Book II., No. 4 from 48 Preludes and Fugues ... ... *J. S. Bach*
PRELUDE and FUGUE in C minor (Ricordi) ... ... *Christian Bach*
PRELUDE and FUGUE, from Suite in D minor ... ... *Handel*
*PRELUDE and FUGUE, in E minor (with Chorale), Op. 35, No. 1... *Mendelssohn*
THE CAT'S FUGUE ... ... *Scarlatti*
PRELUDE and FUGUE in B flat (Stainer & Bell) ... ... *Carlo Albanesi*
FUGUE in F sharp minor, Op. 41, No. 1 (J. & W. Chester) .. ... *Liadow*
*PRELUDE and FUGUE in F minor, Op. 52, No. 3 (Durand †) ... *Saint-Saëns*

LIST B.

SONATA in A, Op. 2, No. 2 ... ... *Beethoven*
SONATA in D, Op. 10, No. 3 ... ... *Beethoven*
*SONATA in D minor, Op. 31, No. 2 ... ... *Beethoven*
SONATA in F, Op. 54 ... ... *Beethoven*
*SONATA in E flat, Op. 81a ... ... *Beethoven*
*SONATA in A flat, Op. 110 ... ... *Beethoven*
*FANTASIA, Op. 77 ... ... *Beethoven*
*SONATA in C minor, Op. 111 ... ... *Beethoven*

LIST C.

CAPRICE in C, Op. 76, Book II., No. 8 ... ... *Brahms*
BALLADE in D, Op. 10, No. 2 ... ... *Brahms*
MAZURKA in C sharp minor, Op. 41, No. 1 ... ... *Chopin*
PRELUDE in F sharp minor, Op. 28, No. 8 ... ... *Chopin*
STUDY in E minor, Op. 25, No. 5 ... ... *Chopin*
*POLONAISE in F sharp minor, Op. 44 ... ... *Chopin*
*CONCERT STUDY, No. 1, in A flat ... ... *Liszt*
*THE ERL-KING ... ... *Schubert-Liszt*
KREISLERIANA, No. 1, in D minor, Op. 16 ... ... *Schumann*
IN DER NACHT ("Phantasiestücke," Op. 12, No. 5) ... ... *Schumann*
LULLABY (Murdoch, Murdoch & Co.) ... ... *Arnold Bax*
*FIRST BALLADE in D (Anglo-French Music Co.) ... ... *York Bowen*
THE DEW FAIRY, No. 2, from "The Hour Glass" (Augener) ... *Frank Bridge*
STUDY in G sharp minor, No. 4 of Five Studies (Anglo-French Music Co.) ... ... *Dorothy Howell*
*FINALE, from Sonata (Augener) ... ... *John Ireland*
STUDIES I. and II. ("Heat-waves and the Naiads") (Anglo-French Music Co.) ... ... *Leo Livens*
ENGLISH AIR WITH VARIATIONS, Op. 81 (J. Williams) ... *A. C. Mackenzie*
BALLADE, from Three Romantic Pieces, Op. 31, No. 1 (Anglo-French Music Co.) ... ... *Tobias Matthay*
FESTIVITY (Ascherberg, Hopwood & Crew) ... ... *Felix Swinstead*
*EVOCATION, Iberia, No. 1 ... ... *I. Albeniz*
PRELUDE, from Suite Bergamasque (E. Fromont †) ... ... *Debussy*

† Can be obtained from the Anglo-French Music Co.

PIANOFORTE. (SUBJECT III.)—*Continued.*

*ANDALUZA, from Pièces Espagnoles (Durand †) ... ... *Manuel de Falla*
BARCAROLLE in D flat major, Op. 22, No. 1 (J. & W. Chester) ... *Glazounow*
*FIRST MOVEMENT from Sonata in C minor, Op. 25, No. 1 (Edition Russe) (J. & W. Chester) ... ... *Nicolai Medtner*
*LAST MOVEMENT from the Sonatina ... ... *Ravel*
PRELUDE in D, Op. 23, No. 4 (J. & W. Chester) ... ... *Rachmaninoff*
*ETUDE EN FORME DE VALSE (Durand †) ... ... *Saint-Saëns*
*STUDY in E, Op. 8, No. 5 (J. & W. Chester) ... ... *Scriabin*
ETUDE in B flat minor, Op. 4, No. 3 (J. & W. Chester) ... *Karol Szymanowski*

† Can be obtained from the Anglo-French Music Co.

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.

	Maximum Marks.
List A	12
„ B	24
„ C	12
Reading	12
Scales and Arpeggios	8
Fingering Typical Passages	8
Questions on Touch	12
Examiners' Impression of Candidate's general Capabilities as a Teacher	12
Total	100

75 marks required to pass.

PERFORMERS' EXAMINATION.

	Maximum Marks.
List A	16
„ B	32
„ C	16
Reading	12
Own Selection	12
Examiners' Impression of Candidate's general Capabilities as a Performer	12
Total	100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners. — CHARLES MACPHERSON, Mus. D. Dunelm, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).

To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.

ORGAN. (SUBJECT IV.)—*Continued.*

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of the following subjects :—

Intervals.
Time and Time Signatures.
Marks of Expression ; and
Voice Production.

To work a Paper embracing questions on Form ; on Pupil Treatment ; the Practical Teaching of the Organ ; and the Mechanism and Stops usually found in an English Organ of three manuals ; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name ; to harmonise a given melody ; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time) ; to extemporise on a given subject ; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

I. SONATA IV. in E minor ... ... *Bach*
II. FANTASIA and FUGUE in G minor (Book 8, Bridge & Higgs' ed.) (Novello) ... ... *Bach*

LIST B.

I. SONATA, C minor (No. 5) ... ... *Guilmant*
II. TOCCATA-PRELUDE on "Pange Lingua" (Augener) ... ... *Bairstow*
III. SONATA in G (first movement), Op. 28 ... ... *Elgar*

ORGAN. (SUBJECT IV.)—*Continued.*

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	32
„ B	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass...	16
Extemporisation	16
Sight-reading	16
Modulation	12
Vivâ Voce	16
Examiners' General Impression of Candidate's Capabilities	12
Total	200

150 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners.—F. CORDER, F.R.A.M.; and two of the following:—SPENCER DYKE, F.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; A. BORSDORF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.

In this subject, Performers will be expected to play their Concerto from memory; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 28.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

VIOLIN.

LIST A.

SONATA in C minor (the whole work) (Augener) ... ... *Sidney Rosenbloom*
SONATA, No. 9, in A major, Op. 47 (first movement only) ... ... *Beethoven*
SONATA, No. 17, in A major (the whole work) ... ... *Mozart*

LIST B.

CONCERTO, No. 8, in D major (first two movements) ... ... *De Bériot*
(*a*) SÉRÉNADE MELANCOLIQUE, Op. 26 ... ... *Tschaikowsky*
(*b*) CAPRICCIO (No. 2 from three pieces) (Stainer & Bell) ... *Percy H. Miles*
CONCERTO in G minor, Op. 26 (first two movements) ... ...*Bruch*

LIST C.

STUDY No. 20, in C minor, Op. 41, Book II. ... ... *Alard*
CAPRICE No. 1, in C major (24 Caprices)... ... ... *Rode*
STUDY No. 4, in G (24 Etudes) ... ... *Gaviniés*

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

LIST A.

ADAGIO and ALLEGRO, Op. 70 ... ... *Schumann*
LARGHETTO and ALLEGRETTO, Op. 10 (Augener) ... ... *A. C. Mackenzie*
SONATA in A, Op. 69 (first movement) ... ... *Beethoven*

LIST B.

CONCERTO in G, Op. 59 ... ... *Popper*
CONCERTO, No. 1, in D minor, Op. 32 (Schott) ... ... *Jules de Swert*
CONCERTO in A, Op. 33 (Durand †) ... ... *Saint-Saëns*

LIST C.

ETUDES, No. 6 in G, *or* No. 8 in D ... ... *Duport*
CAPRICES, No. 4 in D minor ... ... *Piatti*

† Can be obtained from the Anglo-French Music Co.

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also G major and E minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves).

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Violin and Violoncello are as follows :—

	TEACHERS. Maximum Marks.	PERFORMERS. Maximum Marks.
List A ...	8	12
„ B ...	12	16
„ C ...	12	12
Technique	16	16
Intonation	12	12
Tone	8	8
Style	12	12
Expression	4	4
Vivâ Voce Questions	8	0
Reading / Transposing	8	8
Total	100	100

75 marks required to pass.

HARP.

LIST A.

PIECE in G (arr. by H. Renié) (Durand †) ... *Bach*
PASSACAILLE (arr. by Tiny Béon) (Rouhier †) ... *Handel*
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition) (Ashdown) ... *Mozart*

LIST B.

SPRING FANCIES (No. 1) (Novello) ... *Hamilton Harty*
PIÈCE DE CONCERT (Leduc †) ... *Henri Büsser*
LE JARDIN MOUILLÉ (Rouhier †) ... *Jacques de la Presle*

LIST C.

No. 38 (OR 43), FROM 48 ETUDES (2nd Book) ... *F. J. Dizi*
No. 46 (OR 56), FROM COMPLETE EDITION ... *Cramer*
No. 10, FROM 48 ETUDES ... *F. J. Dizi*

† Can be obtained from the Anglo-French Music Co.

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners :—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves ; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves ; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves ; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves ; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions ;* to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects.*

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Harp Playing are as follows :—

	Maximum Marks.
List A	12
„ B	12
„ C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading ... ... } Transposing ... ... }	12
Examiners' General Impression of Candidate's Capabilities as a Teacher or Performer ... ... }	12
Total	100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE, CLARINET, BASSOON, HORN, TRUMPET AND CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

* BAND-MASTERSHIP. (Subject VI.)

Examiners.—F. CORDER, F.R.A.M. ; P. F. BATTISHILL ; NEVILLE FLUX, F.R.A.M. ; and Lieut.-Col. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

Marschner's Overture to *Haus Heiling* (Donajowski's Miniature Scores, No. 81), abbreviated by cutting from p. 36, bar 4, to p. 57, bar 1, modifying the last chord before the cut.

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

This arrangement must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, their writer will be called for examination, and will then be required

* *Entries in this subject will be accepted only for the Christmas period.*

to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. Candidates who pass in the *vivâ voce* portion but fail in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

		Maximum Marks.
Paper	Harmony	40
	Scoring	60
Vivâ Voce	Playing	24
	Conducting	24
	Questions	24
	Ear Tests	28
	Total	200

150 marks required to pass.

*THEATRICAL CONDUCTORSHIP.

(Subject VIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of Wagner's Overture "The Master-singers of Nuremberg," for a Theatre Band including the usual small proportion of Strings, Single Wood Wind, 2 Horns, 2 Cornets, 1 Trombone, Drums and a Pianoforte.

This arrangement must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, its writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and

* *Entries in this subject will be accepted only for the Christmas period.*

the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows :—

		Maximum Marks.
Paper	Harmony	40
	Scoring	60
Vivâ Voce	Playing	24
	Conducting	24
	Questions	24
	Ear Tests	28
	Total	200

150 marks required to pass.

* PIANOFORTE ACCOMPANIMENT.

(Subject VII.)

Examiners.—VICTOR BOOTH, A.R.A.M.; F. CORDER, F.R.A.M.; WELTON HICKIN, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required :—

To prepare the following accompaniments, a selection from which will be made by the examiners.

SPRING SONGS (Novello) ... *A. C. Mackenzie*
GIPSY SONGS (Lengnick) (higher key) ... *Dvořak*
AIR DE LIA (*L'Enfant Prodigue*) (Durand †) ... *Debussy*
VIOLIN CONCERTO ... *Mendelssohn*

† Can be obtained from the Anglo-French Music Co.

To play the accompaniment to a song with recitative at sight.
To play the accompaniment to an instrumental solo at sight.
To transpose a simple accompaniment a tone, semitone or minor third higher or lower.
To modulate.
To work a paper on the art of accompanying, on phrasing, and on touch.

* *Entries in this subject will be accepted only for the Christmas period.*

PIANOFORTE ACCOMPANIMENT. (SUBJECT VII.)—*Continued.*

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Song accompaniments...	20
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment) ...	16
Transposition	16
Modulation	12
Total	100

75 marks required to pass.

AURAL TRAINING AND SIGHT-SINGING.

(Subject VIII.)

(Teacher's Diploma.)

Examiners in 1921.—A. J. GREENISH, Mus.D. Cantab., F.R.A.M., STEWART MACPHERSON, F.R.A.M., ERNEST READ, A.R.A.M., H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M., FREDERICK G. SHINN, Mus.D. Dunelm, Hon. R.A.M.

The examination, which will be partly *vivâ voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class Teaching.

(1) *Vivâ Voce.*

Requirements :

1.—To sing at sight, melodies of moderate difficulty in major and minor keys.

2.—To play Cadences in any required key, to harmonise at the Pianoforte a short and simple melody, and to modulate to related keys.

3.—To play a slow movement from a Beethoven Sonata in List B, or a slow movement in List C, from the pianoforte pieces announced in the Syllabus of the current year.

4.—To play a piece at sight.

5.—To give a lesson to a class of children (provided for the purpose) in the presence of the Examiners, upon some point or points in Aural Training or Sight-Singing, such as :

(i) The introduction of a scale-sound new to the class (such as the sub-mediant, leading note, etc.), or some special time value, (e.g., 𝅗𝅥., ♪♪♪♪, or ♩. ♪, etc.).

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—*Continued.*

(ii) Simple dictation—melodic and rhythmic.

(iii) Phrasing and expression and the writing of a melody.

(iv) Aural Tests similar in character to the requirements of the Associated Board, up to and including the Advanced Division.

The candidate will be informed beforehand of the subject or subjects to be dealt with in the lesson. Facility in pointing on the Modulator (Staff and Sol-fa) and distinct writing upon the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in his or her teaching.

6.—To conduct a melody or unison song, a copy of which will be supplied to the candidate when the subject of the above lesson is announced.

(2) *Paper Work.*

1.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).

2.—To work a further paper upon the following :—

(a) Class Management.

(b) The principles of educational method and their application to the teaching of pitch, time and rhythm, sight-singing, musical dictation, phrasing and expression;

(c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching;

(d) To write a brief synopsis of a lesson on a subject connected with aural training and sight-singing suitable for Junior, Intermediate, or Senior Classes.

3.—To write from dictation :—

(a) A short melody;

(b) Simple rhythms (without pitch);

(c) A short and simple passage in two parts;

(d) A progression in four parts, of not more than five chords, consisting only of Major and Minor triads and their inversions. (The inner parts may be omitted if the chords are figured or described.)

N.B.—An Examiner will give the dictation tests at some time during the period when paper 2 is being worked.

100 marks will be allotted to the Principles of Teaching, etc., 52 to Dictation.

In each case 75 per cent. of marks will be required to pass.

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—*Continued.*

The marks obtainable in the *vivâ voce* section are as follows :—

(1) Singing at sight...	20
(2) Playing Cadences, Harmonising Melody and Modulating	20
(3) Performance on the Piano of Selected Piece ...	24
(4) Playing at sight...	16
(5) Giving a Class Lesson	36
(6) Class Management and Conducting	16
(7) General Impression	20
	152

114 required to pass.

Three Hours allowed for working the second paper, including the Dictation Tests.

* ELOCUTION. (Subject IX.)

Examiners.—A. ACTON BOND, Hon. R.A.M.; ANNIE M. CHILD, F.R.A.M.; WILTON COLE, A.R.A.M.; F. CORDER, F.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for Teachers, and the general requirements are framed accordingly. Nevertheless, Candidates may state on the Examination Papers, and also on the Paper they are required to fill up for the *Vivâ voce* Examination, that they wish to be examined only as Performers. Candidates who enter as Performers only will work specified questions on the Examination Paper.

All Candidates will be required to work a paper in which questions will be asked on :—

The Art of Elocution and Diction.

(a) *Proper methods of Phrasing—Candidates will be asked to indicate the phrasing in examples chosen by the Examiners.*
(b) *Voice Production.*
(c) *The Organs employed in Speech.*
(d) *The Technique of Elocution (Rhythm, Inflection, Emphasis, Pause and Tone).*
(e) *General Faults in Elocution and Diction.*
(f) *Prosody, with special reference to* (a) *Accent, Quantity;* (b) *Versification.*
(g) *How best to study selections for presentation in public.*

This paper will be worked on a specified day preceding the *vivâ voce* examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *vivâ voce* examination Candidates will be required to recite one piece of their own choice from each of the lists on page 27 and answer questions thereon.

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* *The Winter Examination will take place after Christmas.*

ELOCUTION. (SUBJECT IX.)—*Continued.*

To answer questions on Voice Production, Prosody, Technical errors and Defects of speech.

To explain and demonstrate the best methods of teaching Elocution.

To read Poetry and Prose at sight.

Candidates are requested to inform the Secretary of the name of any of the Examiners with whom they may have studied during the last twelve months.

SELECTIONS.

(A)—SHAKESPEARE.

FOR LADIES.

CORIOLANUS, Act V., Scene 3. From "Nay, go not from us thus" to "Then let it come."

RICHARD II., Act V., Scene 3. From "O King, believe not," to "A god on earth thou art."

TWO GENTLEMEN OF VERONA, Act I., Scene 2. From "What ho! Lucetta!" to end of scene.

TWELFTH NIGHT, Act II., Scene 2.

FOR GENTLEMEN.

KING HENRY V., Act IV., Scene 3. From "O that we now had here" to "Upon St. Crispin's day."

JULIUS CÆSAR, Act IV., Scene 3. From "Brutus, bay not me," to "And my heart too."

TIMON OF ATHENS, Act IV., Scene 3. From "O blessed breeding sun" to "Nay, stay thou out for earnest."

WINTER'S TALE, Act V., Scene 2. From "Come, boy," to end of scene.

(B)—OLD COMEDY.

FOR LADIES.

THE LOVE-CHASE, Act V., Scene 3. From "(*Aside*) I cannot raise my eyes" to "I get but my deservings."

SHE STOOPS TO CONQUER, Act II. From Miss Hardcastle's entrance to Marlow's exit.

FOR GENTLEMEN.

THE GOOD-NATURED MAN, Act II. From Lofty's entrance to his exit with Mrs. C.

MONEY (Bulwer Lytton), Act II., Scene 3. Omittin rom "Left fatherless" to "Now mark!"

(C)—POEM. FOR ALL.

The Last Ride together (omitting stanzas 3 and 8) ... ... *R. Browning*
"De Gustibus" ... ... *R. Browning*
To a Skylark ... ... *Shelley*
Childe Harold's Pilgrimage. Stanza XXI. to "in one red burial blent!" *Byron*
The Guides at Cabul... ... ... *Newbolt*
The Sundial ... ... *Austin Dobson*

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 50 lines in length.

The marks obtainable in this subject are as follows:—

	Maximum Marks.	
	Teachers.	Performers.
Voice production and breathing	24	24
Enunciation	20	20
Gesture	12	12
Facial expression	12	12
Memory	8	8
Sight-reading	20	16
General expression...	12	12
Questions	28	20

ELOCUTION. (SUBJECT IX.)—*Continued.*

SELECTIONS :

(A) Shakespeare	20	24
(B) Old Comedy	16	20
(C) Poem	20	20
(D) Own selection	8	12
Total	200	200

150 marks required to pass.

By order of the Committee of Management,

J. A. CREIGHTON, *Secretary.*

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—"Elements of Music," F. W. Davenport (Longmans); "Harmony," Stainer (Primer No. 8, Novello); "Practical Harmony," Stewart Macpherson (J. Williams, Ltd.); Rudiments of Music, Stewart Macpherson (J. Williams, Ltd.).

ORCHESTRATION—"The Orchestra," Frederick Corder (Curwen).

SINGING—"Hints on Singing," Manuel Garcia (Ascherberg); "Singing," Randegger (Primer No. 5, Novello).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from "Form in Music," Stewart Macpherson (J. Williams, Ltd.); on Touch, from "First Principles of Pianoforte Playing," Tobias Matthay (Longmans); on Fingering, from "Exercises for Fingering," by Carlo Albanesi (Ricordi); on Phrasing and Teaching from "Musical Interpretation," Tobias Matthay (J. Williams, Ltd.); "Exercises on Phrasing in Pianoforte Playing," J. B. McEwen (Ricordi); "Studies in Phrasing and Form," Stewart Macpherson (J. Williams, Ltd.).

VIOLIN—For scales and arpeggios, Wessely's Scale Manual (Augener); Scales and Arpeggios for Violin, W. Frye Parker (J. Williams, Ltd.).

VIOLONCELLO—For scales and arpeggios, Whitehouse and Tabb's Scale and Arpeggio Album (Schott & Co.); ½ Minute Violoncello Studies, W. E. Whitehouse (J. Williams, Ltd.).

AURAL TRAINING AND SIGHT-SINGING—"Manual of Sight-singing," Books 1 and 2, Sawyer (Ashdown); "Ear Training," Books 1 and 2, Fredk. G. Shinn (Augener); "First Steps in Melody Making," Ernest Read (J. Williams, Ltd.); "Aural Culture," Books 1, 2 and 3, Stewart Macpherson and Ernest Read (J. Williams, Ltd.).

PRINCIPLES OF TEACHING—"A Primer on Teaching," Adams (Black); "Psychology applied to Music Teaching," Mrs. Curwen (Curwen & Sons).

ELOCUTION—"Grammar of Elocution," Millard (Longmans); "Higher English," Campbell (Blackie & Son, Ltd.); "Pronunciation for Singers," Ellis; "Historical Manual of English Prosody," George Saintsbury; "The Art of Singing," Part I., William Shakespeare (Metzler); "Voice Production in Singing and Speaking," Wesley Mills (Curwen).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED APRIL, 1921.

Licentiates of the Royal Academy of Music

Who passed at September and Christmas Periods, 1920.

SINGING.

Teachers.

Campbell, Edward Norman
Cox, Sydney Thomas
Davies, Horatio
Falkner, Martha Winifred
Ferguson, Roma
Gibson, Mary
Griffiths, Thomas Edwin Teasdale
Lancaster, Walter James
Levin, Eda
Lightwood, Helena Marie
Pickard, Robert
Rowlands-James, Ada
Roy, Peter Macgregor
Russe, Thomas
Spence, Isabella Agnes

Performers.

Biedermann, Edith E.
Biggins, George
Blake, Lilian Muriel
Broadbent, Annie Holden
Brooks, Marjorie
Bullivant, Ida Grace
Burr, Doris Maude
Coles, Olive Gwendoline Bessie
Cook, Winifred Susan Vivian
Cookson-Armitage, Hilda Annie
Curtis, Chloe
Davies, Madge
Davison, Ethel Florence
Dormor, Marjorie
Evans, Frank Temple
Fearnley, Percy
Fentiman, Lena Blanche
Fismer, Elsie
Fry, William Howard
Graham, Ruby
Halse, Mollie Mary
Hames, Dorothy
Heywood, Janet Williams
Jelley, Elizabeth Jane
Judd, Percy Charles
Kitchen, Dorothy Mona
Leeds, Frederic Robert
Lumley, Gwladys May
Mellor, Elizabeth
Morton, Joanna Chalmers
Mutch, Beatrice Mabel
Nettleship, Mary
Niay-Darroll, Apolline Sara
Pattinson, Dorothy E.
Paul, Greta
Penhorwood, Lily
Poulton, Francis William
Powell, Ida Nellie
Rees, Emma
Richardson, Doris
Ridgeway, Agnes Alethea
Robertson, Maggie
Roe, Irene
Roebuck, Ada Elizabeth Mary
Russell, Roy Denbeigh
Sames, Gladys Lilian
Scott, Elizabeth
Seaton, Frank Richard Hayne
Seymour, Bertha Therese
Smith, William James
Thompson, Maude M. L.
Walters, David Glynne
Watts, Frank
Wood, Gertrude Agnes
Woodhead, Harold G.
Wright, Phyllis
Wyard, Winifred

PIANOFORTE.

Performers and Teachers.

Kidney, Ella Florence
Lambert, Olive Mabel
Twizell, Jane
Urquhart, Arthur Wilkinson
Yeoman, Cecilia Elizabeth

PIANOFORTE—*Continued.*

TEACHERS.

Abendana, Karlene Ione
Abendana, Vivia Yvonne
Adams, Dorothy
Adams, Juanita
Allen, George Sabine
Allnutt, Edith Grace
Amor, Winifred M.
Andrew, Ethel Mary
Appelboom, Beatrice
Armstrong, Jessie
Ball, William James
Ballam, Anna Jane Gwladys
Band, Phyllis Mary
Barnett, Phyllis Doreen
Batley, Phyllis
Beck, Dorothy Nora Alice
Bell, Nellie Mina Neville
Bendall, Phyllis May
Bennett, Ethel Amy
Black, Isabella Ethel
Bond, Margaret Eileen
Booth, Beatrice Marjorie
Brabner, Olive Maud
Bradbury, Martha
Brett, Gertrude Maud
Brierley, Marguerite
Brighouse, Marjorie
Bristow, Florence Eleanor
Brittan, Ethel Betty
Britten, Agnes Victoria
Brooks, Doris Mary
Brown, Jeannie Staveley
Buckingham, Mabel
Burke, Edith
Caldecott, May
Carter, Theodosia Mary
Champion, Gwen
Chappell, Alice
Charlton, Elaine
Charman, Isabel Kathleen
Christie, Isobel Mary
Church, Dorothy Winifred Mona
Clarkson, Lilias Aileen
Coldwell, Vida Connie
Cooke, Vera Eugene
Cooke, Winifred F.
Cooper-Evans, Glenys
Cornish, Mary Alice Clara
Cousens, G. Audrey Kathleen
Coveney, Sidney Louis
Cox, Doris
Craig, Eleanor Jane
Cregan, Blanche Mabel
Cross, Violet Gertrude
Cunningham, Madge L. P.
Davies, Margaret Elizabeth
Davies, Marjorie Turnbull
Dawes, Ethel
Dixon, Joan Phyllis
Dunkley, Rose Mary
Durrant, Frederick Thomas
Dykes, Lilias Laidlaw
Eaton, Vida
Egan, Katrina Agatha
Elliot, Dorothy Mary
Estcourt, John Frederick
Everett, Muriel Edith
Fairclough, Eileen Marian
Falkner, Dorothy Hazel Gladys
Farmer, Gertrude Nora
Farmer, Winifred Gladys
Farr, Audrey
Fearnsides, Elsie
Fettes, Margaret I.
Firth, Mildred
Flower, Margaret
Forbes, Dorothy
Foster, Constance
Franks, Frederica H.
Freeman, Margery Alicia
Frost, Barbara Nancie
Fry, Dora Winifred
Fulford, Horace Frederick
Fynn, Evelyn Nellie Gwendoline
Garner, Margaret
Garrett, Gertrude
Gibb, Irene Agnes
Gill, Elizabeth Bennett
Glover, Wilhelmina
Goodwill, Muriel Ellen
Gotby, Talman J. M.
Gough, John Charles
Grant-Gillespie, Alexander
Greenall, Frederick
Griffiths, Sarah Alice
Guillaume, Violet Amy
Hackney, Cathie
Hague, Elsie Victoria
Hall, Mabel E.
Hallett, Susanna Sophia Frances Imbert
Halton, Florence Margaret
Hamerton, Ann Blowfield
Hardwick, Marjory Joan
Hardy, Nellie Kendall
Harker, Lilian
Harlow, Victoria May
Harrison, Edith Louise
Hatton, Sarah Aphra Carroll
Hawarth, James Henry
Hayes, Dorothy Frances
Heelas, Alice Barbara Grant
Hegarty, Winifred A. M.
Heilbrun, Margaret R.
Henderson, Marjorie
Hersey, Dorothy Maud
Hickson, Lilian
Hill, Kathleen Mary

PIANOFORTE : TEACHERS—*Continued.*

Hoare, Eva Dorothy
Hodges, Ruth
Holden, Annie
Holdich, Margaret Cowen
Hopwood, Freda
Hudson, Doris Eleanor
Hull, Kathleen M. E.
Hull, Stanley
Hunter, Edith Conyers
Hutchinson, Gwendolen Mason
Iles, Dorothy Josephine
Jackson, Amy
Jacques, Elsie May
James, Irené Gwendoline
James, Kathleen Agnes
Janes, Eva Sceries
Jefferies, Anne Etheldreda
Johnson, Broxholm Ernest
Jones, Dilys Muriel
Jones, Gwen
Jones, Lillias
Jones, Susannah Rosina
Jones, Sydney
Judd, Margaret Evelyn
Kent, Frederica West
Kent, Marjorie Gertrude
Kerswell, Ivy Alice
Kimmins, Dorothy Elizabeth
Lawlan, Millicent
Lawton, Elizabeth Farmer
Leech, Dorothy
Leigh, Mary Constance
Levinson, Ray
Little, Dorothy
Lodge, Marion
Macaulay, Margaret
MacBriar, Constance Mary Dudley
Maccallum, Jane Alice Montgomery
Macmillan, Dorothy
MacPhee, Eleanor Alexa
Markwick, Grace Ellen
Marsh, Hilda Maisie
Mason, Muriel A.
Matthews, Alfred Lane
Mayes, Winifride
McDougald, Winifred Alice
McIlwraith, Jennie Henry
McIntosh, Kathleen Prideaux
Melville, Betty Gilfillan
Mills, Olga
Milsum, Faith Deacon
Mitchell, Maud Emily
Monier-Williams, Hīrā Joyce
Monk, Freda Constance
Monk, Millicent Ruth
Morgan, Gwendoline
Morris, Jenny Singleton
Mullion, Margaret Clement
Munro, Violet Alexandra
Naismith, Nora
Naylor, Evelyn
Nelson, Hetty M. C.
Newson, Edith Mabel
Newstead, Lilian Edith
Niay-Darroll, Apolline Sara
Noble, Letitia
Norfor, Avena Helen
Oakley, Doris Mary
O'Feely, George
Ogilvie, Thomas George
Ogilvie, Catherine Milne
Ostler, E. Kathleen
Padgham, Alice Minnie
Page, Grace Agnes
Panting, Winifred Mary
Parker, Nellie
Parr, Ethel Mary
Patching, Ida May
Payne, Hilda Grace
Peel, Winifred Mary
Peyton, Granuaile Katherine
Phillips, Wilfred Hudson
Phillips-Peard, Iris Eleanor
Pickering, Harry
Popplewell, Dora Elizabeth
Powell, Audrey Sarah
Powell, Florence Ethel
Price, Clifford
Price, Pattie
Prince, Daisy
Purton, Cicely Hilda
Pybus, Walter Hedley
Radcliffe, Lillian Alice
Rankin, Irene Keightley
Rea, Helen
Read, Vernon Sydney
Reade, Madge
Reuben, Rita
Richards, Emma Florence
Roberts, Bertha Maude
Roberts, Daniel John
Robinson, Leonard Woodroffe
Rosetti, Esta
Ross, Esther
Royle, Phyllis Muriel Irene
de Rozario, Amy
Russell, Margaret Josephine
Russell, Marion Irene
Sale, Miriam Doris
Sanderson, Madge Honor
Sawden, Olga
Schneider, Dorothy Louise
Scholes, Dora Wingate
Sclanders, Irene Mary
Scott, Florence Sylvia
Setter, Mabel
Sharman, Evelyn
Shaw, Spencer
Shepherd, Rosa Marjorie
Shirtcliff, Edith

PIANOFORTE : TEACHERS—*Continued.*

Sibbald, Helen Swan Porteous
Sinclair, May Harvey
Smawfield, Fred Owen
de Smidt, Aimée Jessie
Smith, Constance
Smith, Ethel Lilian
Smith, Jessie Mary
Smyth, Mabel Florence
Snelling, Ethel M.
Snowden, Edna
Sortwell, Frances Elsie
Sparrow, Herbert Donald
Spinney, Marjorie Primrose
Spragge, Muriel Ida
Spurr, Kathleen Joan
Stamps, Harold Holloway
Steen, Doris Mamie
Sterland, Ruth
Stewart, Barbara
Stocker, Marian Laura
Stokes, Dorothy Margaret
Stone, Kathleen Mary
Summers, Kathleen Valma
Sumner, Mildred A. G.
Tannian, Margaret
Taylor, Lucy
Taylor, Lucy Marjorie
Taylor, Wilfred Arthur
Temple, Arthur Eustace
Tench, Mary Eunice
Tetlow, Arthur Stanley
Thomas, Annie Constance
Thomas, Elsie Margaret
Thomas, Susanna Gwenllian Boyd
Thomson, Margaret
Tippett, Gertrude May
Titchmarsh, Mary
Tomlin, Edith
Trimby, Cecilia Drummond
Trotter, Jane Hamilton
Turnbull, Percy Purvis
Twells, Eileen
Upton, Mabel Annie
Vergette, Constance Marie
Wallace, James Samuel
Wallis, Elaine
Wareham, Alice
Warner, Sybil Marguerite
Weaver, Philippa
Whitaker, Florence
White, Gladys Florence
White, Katharine Anne
Williams, Elsie Torrington
Williams, Gwladys Mary
Williamson, Elsie Beatrice
Winfield, Ethel Marianne
Witt, Franziska
Wood, Elsie Lawrence
Wood, Gertrude Elizabeth
Wood, Gloria Christobel
Wyatt, Dulcie
Wyeth, Robert John
Yates, Kathleen

PERFORMERS.

Belbin, Ida Pauline
Bendle, Ivy
Braun, Julia Louise
Brodhurst, Grace Brenda
Brown, Mabel Josephine
Cooper, Walter Thomas Gaze
Davies, Marianne
Davies-Adams, Augustus
Fisher, Cornelius Archibald
Goldsteen, Audrey V.
Harris, Eva Mildred
Harrison, Anita
Harrison, Greta Pritchett
Hoye, Cicely Wilmot
Imray, Alfred Harold
Love, Henry Victor
Makepeace, Margaret
Marshall, Thomas
Moorcroft, Margaret Francesca Beatrice
Perman, Hazel Maude
Pound, E. H. Joan
Robertson, Rita
Roughton, Doris
Spencer, Arthur
Spivey, Enid
Taylor, Leslie Bunting
Thomas, Olga Mary
Webb, Freda Irena
Winter, Dulcie Rose

ORGAN.

Cannon, Charles Percival David
Moore, John Edward

VIOLIN.

TEACHERS.

Hannaford, Gwendoline Augusta
Muirhead, Mysie
Pirret, Violet Brown
Pitt, Edwin Arnold
Smith, Cicely Frances
Swain, Richard

HARP.

PERFORMER.

Roberts, Emélie Anne

MILITARY BANDMASTERSHIP.

Fairfield, Samuel

PIANOFORTE ACCOMPANIMENT.

Clayton, Joseph Wilfrid
Rees, Nan

ELOCUTION.

TEACHERS.

Beer, Hilda
Clark, Stella A.
Dick, Annette May
Dixon, Richard Arthur Lee
Fowler, Isa Stephenson
Greenleaf, Irene
Kalker, Helena
Kittson, Lilian Rose
Mason, Fanny J.
Mathews, Edith Eveleen
Morgan, Llewelyn
Parr, Agnes Winifred
Pickersgill, Mary Gertrude
Renno, Lilian Emily Constance
Ripper, Harold John
Stevens, Douglas
West, Annie Charlesworth

PERFORMERS.

Baxter, Christina Class
Culverwell, Beatrice Maude

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

METROPOLITAN EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please write clearly. If a lady please state Miss or Mrs.).

.....

Home Address.....

.....

London Address (if known).....

Subject for Examination..... * *Class*.....

(This to be filled up by Candidates in Subjects I., II., III., V., and IX.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made (and in the case of paragraph 9) give date of last pass in paper work.

.....

To the Secretary,
ROYAL ACADEMY OF MUSIC,
YORK GATE, MARYLEBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch, Irish and Channel Islands Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **30th June** for the **September** Examination, or **31st October** for the **Christmas** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th** in the respective periods.

FOR CHRISTMAS EXAMINATION.—*Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:"* _____ *Christmas.*

---

* If entering as teacher—
"*Certified that I shall be* 18 *years of age on the date of my examination.*"

Royal Academy of Music

The attention of Teachers and Candidates is drawn to the following new features in the current Syllabus :—Aural Tests are now required in all subjects except Elocution—see page 4, paragraph 7, and page 6, paragraph 15.

Teachers' Diploma for examination in "Aural Training and Sight-Singing"—pages 24, 25 and 26.

A new list of Licentiates from 1911 to 1919 (inclusive) is now ready and can be had on application. Price One Shilling.

J. A. CREIGHTON,
Secretary.

April, 1921.

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